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ABSTRACT

This teaching aid to the Nuffield French Course offers instructions for the making of puppets and a puppet theater, and a set of dialogues and simple plays. Suggestions are made for using the puppets with the course, and indications of when to introduce each dialogue or play are included. Dialogues designed for units 1-20 and six plays for units 15-42 are included; both may be used for review. Illustrations clarify equipment description and procedures. (AF)

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NUFFIELD FOREIGN LANGUAGES TEACHING MATERIALS PROJECT.

A PUPPET THEATRE FOR LANGUAGE TEACHING

by

DAVID ROWLANDS

Illustrations by Andrew Wright and Marie-France Cauvin.

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INTRODUCTION

Puppets have an immediate and intense appeal for children. Not only do they capture their attention, but properly used they can provide a very strong creative and imaginative stimulus.

This is especially true for shy or withdrawn children, who often find that they can use puppets to act out parts which they could not do in person, and who find that they gain increased confidence thereby.

The attraction of puppets can be most successfully exploited in language teaching, both in providing a lively stimulus and a means of building up the confidence of children in their ability to use the language.

In addition, with puppets it is much easier to enter the realm of fantasy and imagination, particularly where the new material is entirely oral and very limited in vocabulary and structure.

Puppets are not an essential part of the Nuffield Course. But it was felt that for those teachers willing to try them, they offered an attractive way of developing and practising the materials of the Course. This is why this book has been compiled, as an ancillary aid for teachers.

The puppet theatre which is described here was designed so that the Nuffield Course Figurines and other materials could be presented in conjunction with it, but it is in no sense exclusive to the Nuffield Course and it is hoped that teachers using other courses may find it a useful aid to their teaching.

If the teacher constructs the puppet theatre as early as possible it can serve as an added incentive to the children to make their own puppets, in order to be able to take their turn in the theatre. And teachers have found that without the stimulus that a theatre provides they may soon lose interest in them.

The notes on puppet making are very much condensed. This is because it was felt that many teachers would have had considerable experience of making and using puppets with children. In any case there did not seem to be any point in duplicating the excellent instructions and designs which are to be found in any of the books on puppetry which are recommended. (See Page 10).

The simple puppet which is described has been selected because it is a type of puppet which any child should be able to make very quickly in handwork lessons. It also has the advantage that, by using balls of tennis ball size, all the puppets can be interchangeable in order to play any of the parts in the puppet plays which are included in this book.

The same method can be used to make a teacher's puppet and suggested dialogues have been included as examples of the way the new structures of units 1-20 of the Course can be developed by the teacher.

The puppet plays which are included are linked to the structures and vocabulary of the Nuffield French Course, and they can be introduced at specified intervals, when the children will be familiar with the structures contained in them. Since they are designed for revision, re-development and comprehension, they should not be introduced to the children before the indicated lesson. Teachers should regard them as being for revision and recreation. Tape recordings of these sketches are included with the Course.

MAKING A PUPPET THEATRE.

Puppets are more effective when used with a puppet theatre, and it is a great advantage to make this as soon as possible. The puppet theatre which has been specially designed for use with the Nuffield Course has the following features:- (See diagrams, pages 6 & 7).

1. The backcloth can be used with a felt or 'teazlegraph' covering to present figurines; either those of the Project or others painted and cut out by the children themselves. Flocked card or 'teazle' discs for this purpose are available from school suppliers. Alternatively, the children can paint scenery on sheets of paper which can be pinned or sellotaped to the hardboard.

2. It can be used either by the teacher or by up to about six children.

3. It is very simple to make. Any woodwork shop or 'do-it-yourself' store could supply the bolts and the timber cut to size. Any handyman could make it up in an hour.

4. It is very cheap. The timber framework together with the bolts should cost about 30/-. It can be covered with old curtaining or scrap material but even using some cheap gay printed cotton it would cost less than £1 to cover.

5. It is very light and portable. Erected, it occupies 3' square of floor space, and when the front and back cross pieces are removed, which can be done very quickly, the two side pieces can be stored flat against the wall. When completely dismantled it is light and easy to transport.

6. The double or split level allows for variety in presentation and also for more ambitious presentations. The upper level can be, for example, the upstairs of a house, the bridge of a ship, the tree-tops in the forest where monkeys live, etc.

ASSEMBLY INSTRUCTIONS

Making the framework.

Make one side frame at a time. Lay the pieces on the ground as in the side view plan. Remember that the uprights should be on the outside of either side frame. Drill the holes with a $\frac{1}{4}$" bit, and bolt each pair of members together as soon as they are drilled, using 2" bolts. Bolts should be inserted through the upright frames first so that all nuts will be on the inside. Mark all members at point of bolting as they are put together:- A-A; B-B; C-C; etc. This will save endless difficulties when dismantling and re-assembling.

When both side frames have been assembled, stand them up and square them on a level floor, and tighten the nuts. Now drill and bolt the cross pieces in position with $2\frac{1}{2}$" bolts. Holes will have to be drilled slightly off centre to avoid the bolts of side frames. Fasten these bolts with wing or butterfly nuts to aid easy dismantling.

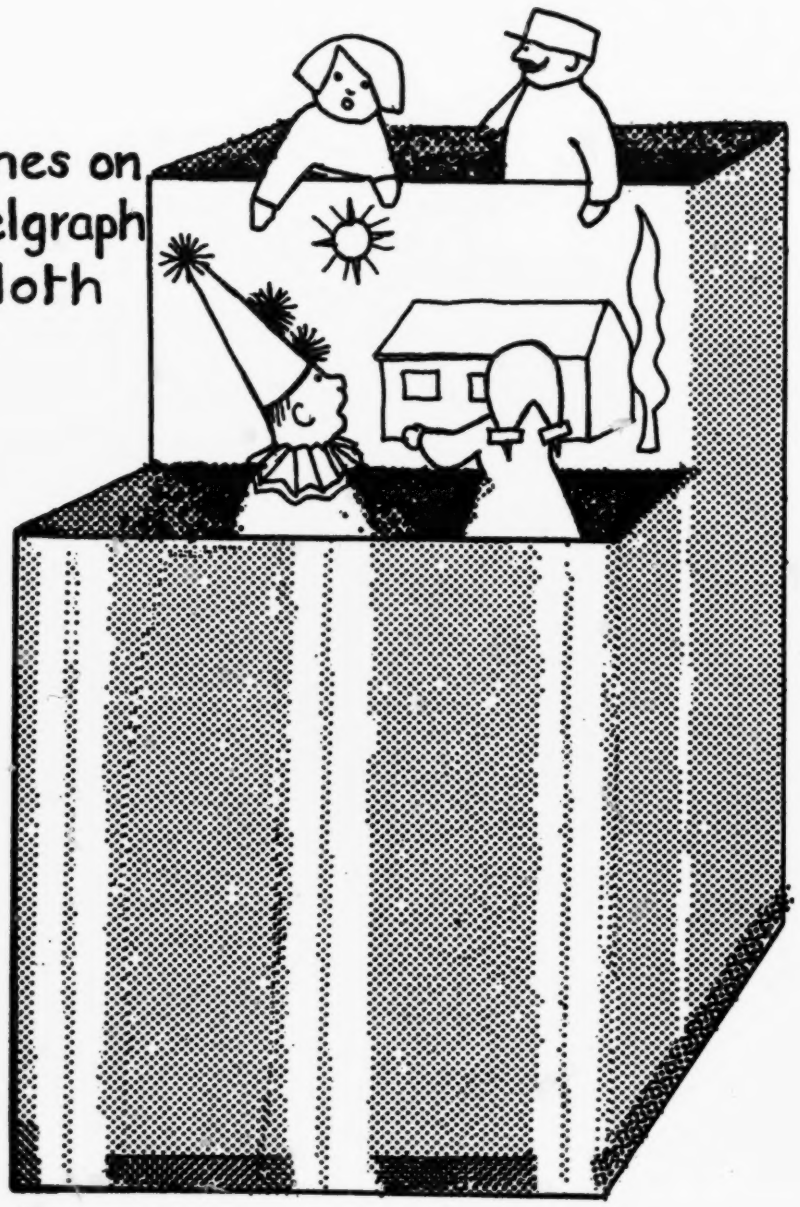
The piece of hardboard should be framed with timber at the back. It is then drilled at each corner and fastened to the main front uprights with $2\frac{1}{2}$" bolts as per side view diagram. The framework of the theatre is now complete.

Covering the theatre.

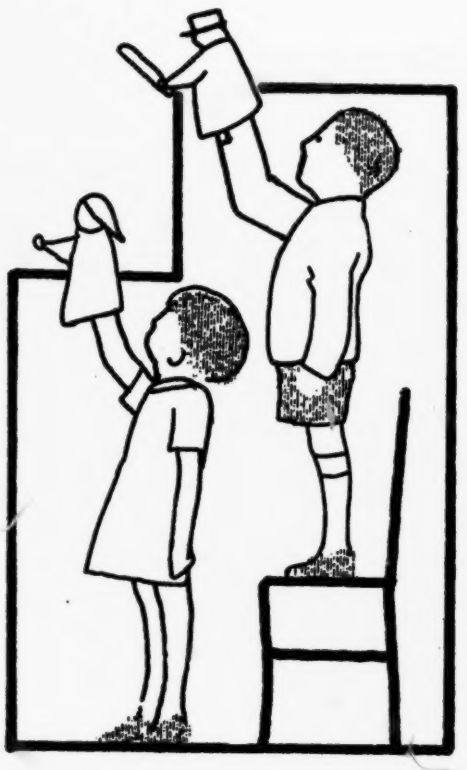
36" material is the easiest to use, and involves the least hemming and cutting. Fasten the material to the side frames with drawing pins. For the front, fasten the material securely at the top and bottom to the cross pieces, and lightly to the uprights. When dismantling the theatre, unpin from the uprights, unbolt the cross

THE FINISHED THEATRE

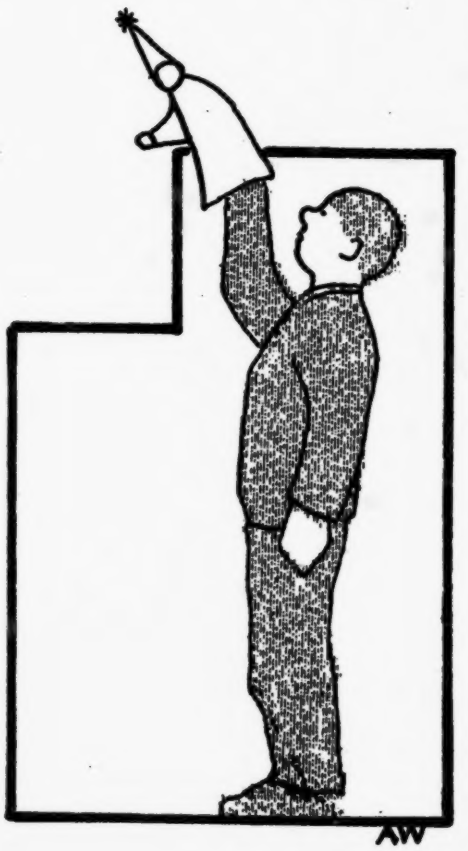
Figurines on flannelgraph backcloth

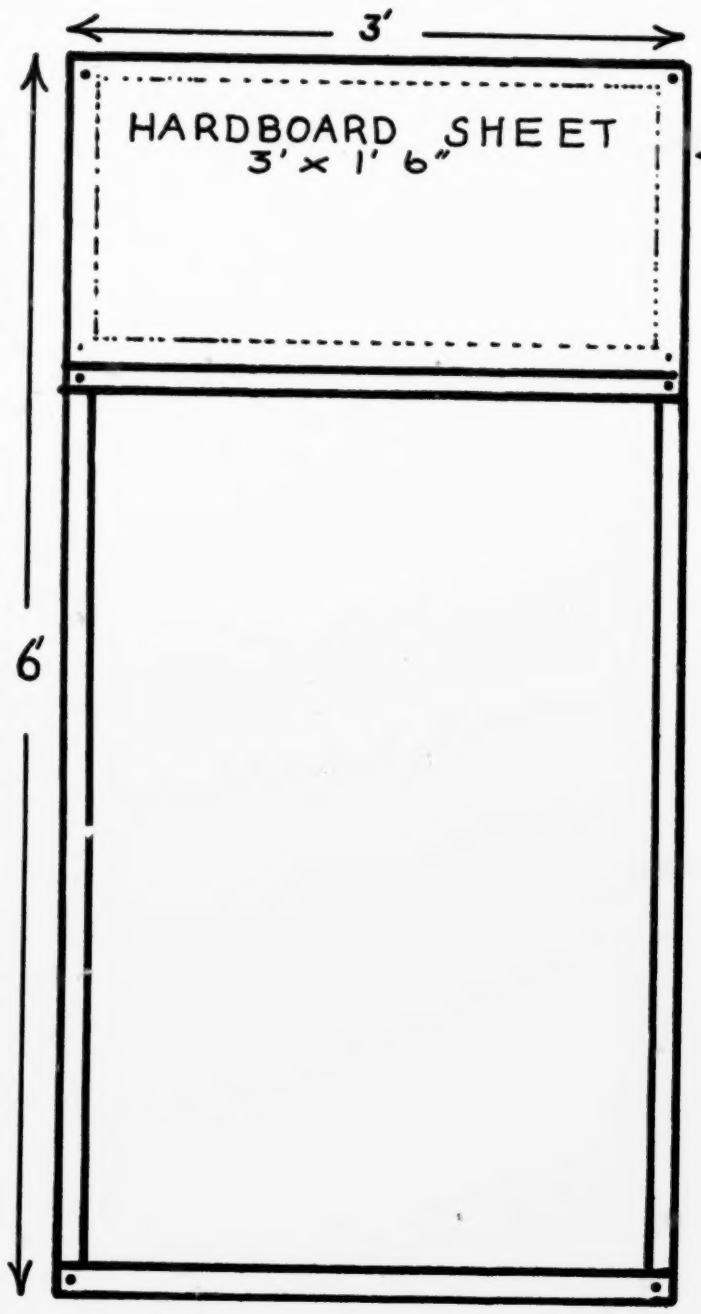


Method of use by the children

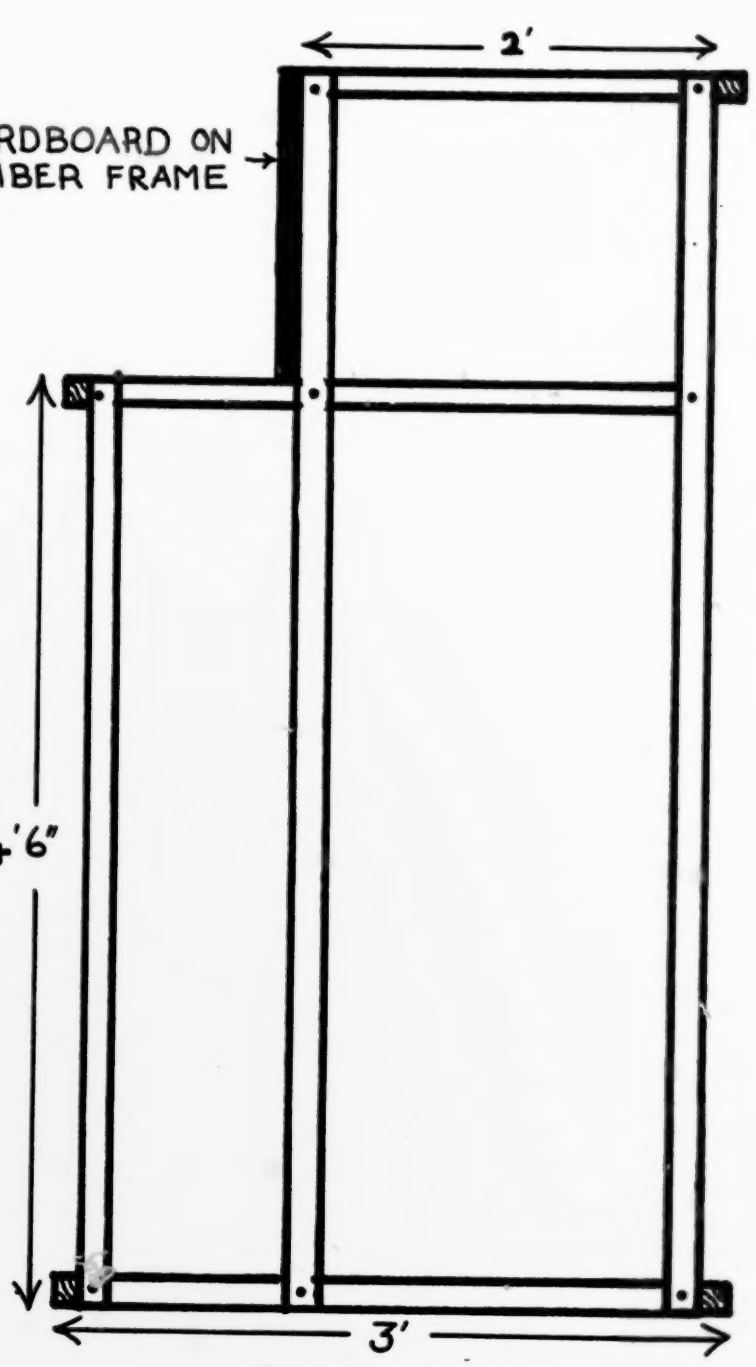


Method of use by the teacher





FRONT VIEW



SIDE VIEW

MATERIALS REQUIRED

TIMBER 1" x 1½"

Nº OF PIECES	LENGTH
4	6'
2	4'6"
10	3'
2	2'
2	1' ¾"

HARDBOARD

1 piece 3' x 1'6"

¼" COACH OR ROOFING BOLTS

NO	LENGTH
16	2" + washers & nuts
12	2½" + washers & butterfly nuts

MATERIAL TO COVER

6 yds 36" wide printed cotton

2/3 yd 36" wide swansdown

pieces and then the material can be rolled round one of them map fashion. No covering is necessary at the back, but if desired a curtain can be hung down from the top cross piece to screen the operators from view from the rear.

The piece of swansdown or felt material should be fastened with drawing pins over the face of the hardboard. It will be found easier to put drawing pins into the timber framing than into the hardboard. When desired this swansdown material can be removed and paper scenery can be made and coloured by the children and pasted or sellotaped to the hardboard. Alternatively the children can make coloured cut-outs from flocked card which will adhere to the swansdown.

Dismantling the theatre.

Normally only the cross pieces need be undone, and then the two side pieces can be stored flat against the wall. If butterfly nuts are used and the sections clearly marked, the children could assemble the theatre very rapidly at the beginning and end of the class. If the space is available there is not any reason why it should not be put into the corner in its assembled state.

PUPPET MAKING

Many teachers will be familiar with methods of puppet making and will have had considerable experience in helping children to make them. There are, moreover, a number of excellent books on puppetry, which are readily available in most teacher's libraries. Some of these are listed at the end of this section, and most of them contain very helpful and clear instructions on methods of puppet making.

The method described here is for a very simple type of puppet that can be made by even the youngest children very quickly and easily. It is also easily interchangeable for any of the puppet 'characters'.

A Very Simple Puppet

Materials required:

One well-worn tennis ball, or hollow rubber ball of similar size.

Scraps of brightly coloured woollen or cotton material. (Felt is excellent.)

Instructions:

Make a tube of cardboard which fits the child's index finger fairly neatly. (A tube of 'smarties' can be used for this.) Make a hole in the ball just sufficiently large to hold this tube tightly and insert the tube in the ball leaving 1" protruding. The neck of the dress is later stuck to this part. The tube should not in any case come past the child's knuckle so that the head can be bent.

Features:

Features can now be made on the head in the following way. First give the ball several coats of flesh-coloured poster or oil paint. If a whole class is making puppets, a pint tin of emulsion paint of a suitable shade would probably be an economy. A nose can be cut out of cork and stuck on. Eyebrows can be made from felt. Eyes can be painted in or can be made from buttons, or from silver paper which gives a glittering effect. (See Fig. 2) Ears can be made out of felt or cork. Hair can be made from cotton wool, knitting wool or plumbers' tow, and the remaining features can be painted in with bright colours and bold outline.

Costume:

The dress for the puppet is very simple to make. It is really an undergarment over which costumes can be added if desired, and it looks rather like a nightgown. A pattern is given in Fig. 3. Fig. 4 shows the position of the hands inside the garment. The armholes should be very wide and the sleeves slightly assymetrical to compensate for the difference in length and angle between the thumb and second finger. This is probably the easiest type of puppet garment for children to make. (Those

Fig 1

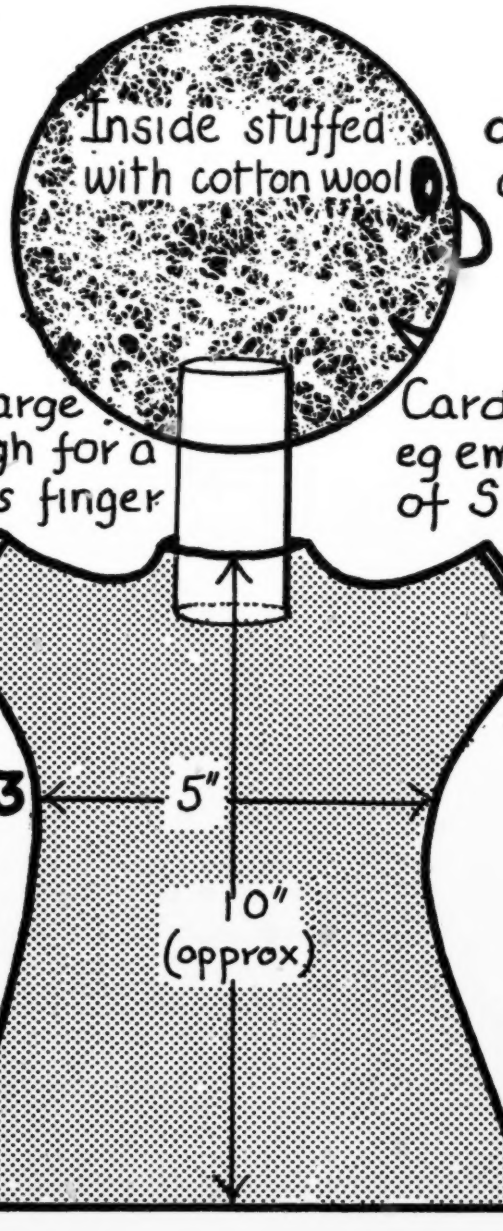

Inside stuffed with cotton wool
Hole large enough for a childs finger
Cardboard tube eg empty packet of Smarties
5"
10" (opprox)

Fig 2

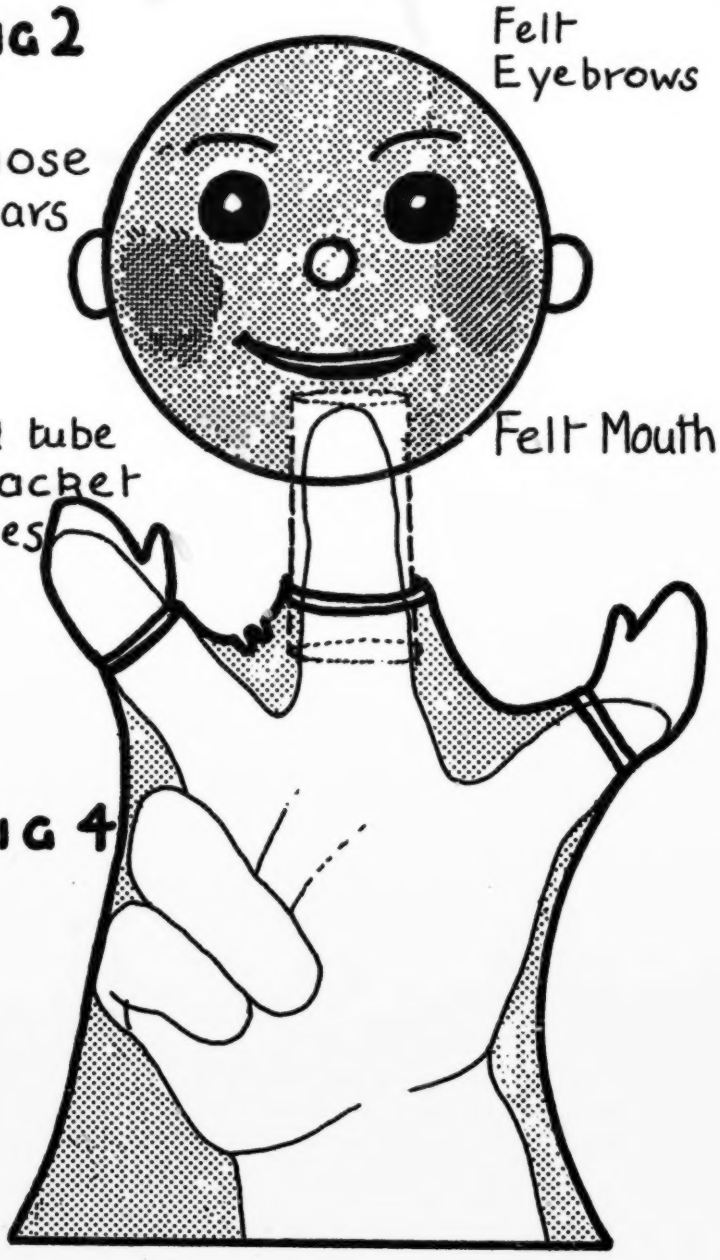


Fig 3

Fig 4

Fig 5

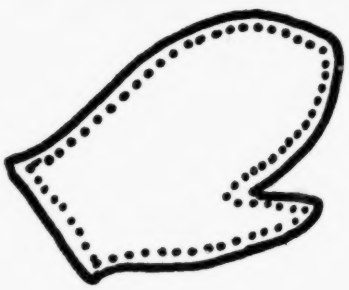


Fig 6

Fig 7

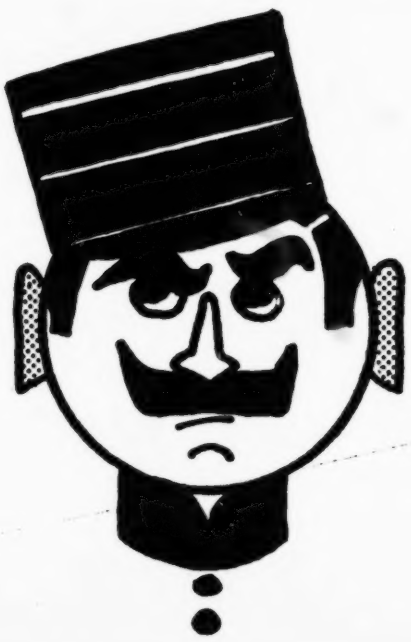


Fig 8

who would prefer a slightly superior garment which is, however, a little more difficult to make will find it described in Jan Bussell's 'The Puppet Theatre'.) The dress can be stuck to the tube at the neck.

An alternative method, where time is short, or where teachers find it difficult to cut holes in the rubber ball, is first to stick a 'smarties' tube to the inside of the garment. No neck hole need thus be cut out and the head is stuck on the top of the tube from outside the material. The child then holds the tube in his 2nd, 3rd and 4th fingers, while he works the hands with his first finger and thumb. The range of movement is more limited but it is a very rapid and easy way to make a puppet.

Hands:

If desired the child's fingers can simply protrude from the sleeves, but the puppet is much more effective if simple gloves or mittens are made from coloured felt as in Fig. 5. They are stitched round the edges and trimmed off, and then they are stitched to the sleeves as in Fig. 5. It is also possible to create the impression of fingers by stitching down along the line of the fingers, but without cutting them out. Small pieces of pipe cleaner can then be pushed down inside the fingers of the glove to fill them out.

BOOKS ON PUPPETRY

There are many good books on puppetry available, and the following is a small selection of recommended books. Some of them may be out of print but most of them should be easily available from Public Libraries, Teachers' Libraries, or from Institute of Education Libraries.

Batchelder, M.	The Puppet Theatre Handbook	London:	Jenkins 1948
Batchelder, M. & Comer, V.L.	Puppets and Plays	London:	Faber 1959
Bussell, J.	The Puppet Theatre	London:	Faber 1954
Educational Puppetry Association (Wall, L.V. & White, G.A. & Philpott, A.R.	The Puppet Book	London:	Faber (2nd ed.) 1965.
Lee, M.	Puppet Theatre Production and Manipulation	London:	Faber 1958
Marsh, W.A.	Plays and Patterns for Glove Puppets	London:	Harrap 1955
Nicol, W.D.	Puppetry	Oxford:	O.U.P. 1962

Teachers who would like further information about books or about the use of puppets in education should write to:-

The Secretary,
The Educational Puppetry Association,
23a Southampton Place,
London, W.C.1.

SUGGESTIONS FOR THE USE OF PUPPETS WITH THE NUFFIELD COURSE

PRESENTATION

(a) The figurines could be placed on the felt backcloth of the puppet theatre. The teacher could then present them in the usual way standing outside the theatre or could stand inside and point to them with a puppet, or could use the puppet as a pupil, who would make the response in the first instance.

(b) Questions such as 'qu'est-ce que c'est?' and 'Qui est-ce?' etc. could be asked by the puppet pointing to the objects. A puppet often seems to evoke a very lively response from the children, particularly when it has some appropriate gesture such as clapping its hands and saying: 'Très bien ... très bien' whenever a child or the children answer well.

(c) When the new structures have been rehearsed, children could take over the questioning using a puppet, as an alternative to acting the part of the teacher. A child could also use a puppet to name or describe the object on the backcloth, and should be corrected by the class whenever he accidentally (or deliberately) misnames the object.

DEVELOPMENT

Development of new material can best be done by a teacher with his or her own puppet. This puppet should have certain very obvious characteristics. For example, he can be a little deaf, a little dim, a little short-sighted, or a little shy. The best characteristics are those which can be clearly recognised and which mean that it has frequently to call on the children for help.

Monsieur Citron is the example that we have selected for a teacher's puppet. He is both short-sighted and colour blind, and not very quick on the uptake either. But he is well disposed, eager to please, and very grateful to the children for any help that they can give him. Specimens of development of the new material of Units 1-20 are given on page 12.

When using these developments the teacher can either make the puppet appear over the top of his desk, or the blackboard, or if the theatre is complete the puppet can be made to appear in it if a small hole is made in the material at the side, big enough for the teacher to slip his hand through while he stands beside the theatre and speaks to the puppet.

SITUATION

(a) If all the children have a puppet, (and this is what has been recommended for the puppet sketches) the children can then be divided into groups according to the number of characters in the situation, each child acting one part with his puppet. The children then mime the action to the accompaniment of the tape recording. Then the groups, or selected groups, can be asked to perform in the puppet theatre, and, if desired, a competition can be held for the best performance.

(b) When there are only a few puppets available in the class, the situation could be presented first by the teacher, or by the teacher and a selected pupil if there are more than two characters. The action is mimed to the tape first of all. Then the children can take turns to mime the action in the puppet theatre with the puppets. Later they can both mime the action with the puppets and speak the words themselves, or it is possible to have other children to speak the parts, so that more children can be involved at once.

(c) Obviously some situations would seem to lend themselves more readily than others for use with puppets; this would be a matter entirely for the teacher. But as the children's knowledge of structures grows, so the variety of things that can be done with puppets grows also, until the stage is reached when the children can begin to extend and amplify the 'situations' and exploit their growing knowledge in creative and imaginative ways.

REVISION

Puppets can be used very effectively for revision. For in this way the structures and vocabulary of previous lessons can be revised and reinforced while still retaining meaning for the children. They can be built up into very simple slap-stick sketches, which will be very popular. The sketches provided are an example of what can be done, but they do not need to be as long or as elaborate as these are. Teachers will find that spontaneous sketches with plenty of audience participation are equally effective.

SIMPLE DEVELOPMENTS WITH PUPPETS FOR UNITS 1-20 OF THE NUFFIELD COURSE

The following are some very simple examples of possible developments of Units 1-20 of the Nuffield Course involving the use of a puppet; used by the teacher first of all and then by the children.

The puppet in question here is Monsieur Citron, to whom reference has already been made. His head can be made from a plastic lemon (of the sort sold containing lemon juice) by the method suggested for the tennis ball puppets. Or he can be made by any simpler method known to the teacher.

These dialogues are intended as specimens that can be repeated with variations for as long as the teacher and the children care to do so, and there is no intention that they should be rigidly followed. If they serve as a stimulus to the teacher's own ideas, so much the better.

Monsieur Citron, it should be explained to the children, is both short-sighted and colour blind, and is not very quick on the uptake, although it would not do to tell him so. He is very eager to please, and the children must help him to get it right, and he is always very grateful for their assistance.

In all of these dialogues, it is recommended that the part of Monsieur Citron, and that of the teacher, should be taken over by children as soon as possible. Where possible the children could be encouraged to repeat these developments in groups since this involves the greatest number actively in the dialogues.

UNIT 1

Introduction of Monsieur Citron.

Teacher : Bonjour, Monsieur.

M. Citron : Bonjour, Monsieur.*

Teacher : Comment vous appellez-vous?

M. Citron : Je m'appelle Citron.

Teacher : Bonjour, Monsieur Citron (to class) Qui est-ce?

Class : C'est Monsieur Citron.

Teacher : Dites: "Bonjour Monsieur Citron".

Class : Bonjour Monsieur Citron.

M. Citron : Bonjour, les enfants. (waves to them)

(*Note: Teachers should make the necessary adjustment to Madame/Mademoiselle as appropriate throughout.)

UNIT 2

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : (points to figurine of soldat) Qu'est-ce que c'est, Monsieur Citron?
M. Citron : (looks closely) C'est une poupée.
Teacher : Non, Monsieur Citron. C'est un soldat. Qu'est-ce que c'est? (points to ball)
M. Citron : (looks closely) C'est une corde à sauter.
Teacher : Non, Monsieur Citron.
M. Citron : (in whispered aside to children) Qu'est-ce que c'est, les enfants?
Children : C'est une balle, Monsieur Citron.
M. Citron : Merci, les enfants. (loudly to teacher) C'est une balle, Monsieur.
Teacher : Oui. C'est une balle. Très bien, Monsieur Citron.
M. Citron : Au revoir, les enfants.
Children : Au revoir, Monsieur Citron.

UNIT 3

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Comment ça va, Monsieur Citron?
M. Citron : Ça va bien, merci.
Teacher : Montrez-moi une chaise, Monsieur Citron.
M. Citron : (pointing to door) Voilà une chaise, Monsieur.
Teacher : Non, ce n'est pas une chaise, Monsieur Citron.
M. Citron : (aside to children) Qu'est-ce que c'est alors?
Children : C'est une porte, Monsieur Citron. Voilà une chaise. (children point to chair)
M. Citron : Ah! Voilà une chaise, Monsieur.
Teacher : C'est ça. Très bien, Monsieur Citron.
M. Citron : Au revoir, les enfants. Et merci.
Children : Au revoir, Monsieur Citron.

(Repeat with other objects)

UNIT 4

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Montrez un camion à Monsieur Citron. (to children)
Children : (pointing) Voilà un camion, Monsieur Citron.
M. Citron : (looking at it) Non, ce n'est pas un camion.

Children : Si, c'est un camion, Monsieur Citron.
M. Citron : Ah, oui. C'est un camion!

(Repeat with other objects)

UNIT 5

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : (handing him schoolbag) Voilà un cartable, Monsieur Citron.
Children : Ouvrez le cartable, Monsieur Citron.
M. Citron : D'accord. (opens bag and takes out objects) Voilà un livre bleu.
Children : Non, Monsieur Citron, ce n'est pas un livre bleu.
M. Citron : Ce n'est pas un livre bleu?
Children : Non, c'est un livre rouge.

(Repeat with other objects as he takes them out of bag)

UNIT 6

M. Citron : Bonjour les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Qu'est-ce que c'est? (pointing to tomatoes)
M. Citron : Ce sont des pommes de terre.
Children : Non, Monsieur Citron. Ce sont des tomates.
Teacher : Et qu'est-ce que c'est? (pointing to petits pois)
M. Citron : Ce sont des choux-fleurs.
Children : Non, Monsieur Citron. Ce sont des petits pois.
M. Citron : Ah bon. Excusez-moi. Ce sont des petits pois.

UNIT 7

Monsieur Citron, Marchand

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.

Teacher : Donnez-moi dix pommes, Monsieur Citron, s'il vous plaît.
M. Citron : Voilà, Monsieur (gives him a bunch of bananas)
Teacher : Mais, ce ne sont pas des pommes. Ce sont des bananes!
M. Citron : Oh pardon. Voilà des pommes.
Teacher : Mais c'est six pommes! Donnez-moi dix pommes s'il vous plaît.
M. Citron : Ah, dix pommes! Pardon. Voilà quatre pommes - quatre et six - dix. Voilà Monsieur.
Teacher : Merci bien. Au revoir, Monsieur Citron.

UNIT 8

M. Citron : Bonjour, les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Deux et deux, Monsieur Citron.
M. Citron : Deux et deux font cinq.
Children : Non, Monsieur Citron. Deux et deux font quatre.
M. Citron : (repeating) Deux et deux font quatre? Attendez, deux et deux; un, deux, trois, quatre. C'est vrai. Deux et deux font quatre. Merci, les enfants.

(Repeat with other sums. Children take role of teacher and ask sums of Monsieur Citron, who gets help from other children)

UNIT 9

M. Citron : Bonjour les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Qu'est-ce que c'est, Monsieur Citron. (showing him hat or object belonging to child)
M. Citron : C'est un chapeau. C'est le chapeau de Pierre.
Children : Non, ce n'est pas le chapeau de Pierre.
M. Citron : C'est le chapeau de Marie?

(and so on until owner is named)

UNIT 10 - REVISION UNIT

UNIT 11

M. Citron : Bonjour les enfants.
Children : Bonjour Monsieur Citron.
Teacher : Voilà un livre Monsieur Citron. Est-ce qu'il est rouge?
M. Citron : Est-ce qu'il est rouge, les enfants (aside to children)
Children : Oui, Monsieur Citron, il est rouge.
M. Citron : (to teacher) Oui, Monsieur, il est rouge.
Teacher : Très bien, Monsieur Citron.

(Repeat with other objects and colours)

UNIT 12

M. Citron : Bonjour les enfants.
Children : Bonjour, Monsieur Citron.
Teacher : Qu'est-ce que c'est, Monsieur Citron.
M. Citron : C'est un ruban.
Teacher : Le ruban, de quelle couleur est-il?
M. Citron : Il est jaune.
Teacher : Est-ce que le ruban est jaune?
Children : Non, il n'est pas jaune. Il est rouge, Monsieur Citron.
M. Citron : Ah, c'est vrai. Il est rouge. Merci les enfants.

(Repeat with other objects and colours)

UNIT 13

M. Citron : Bonjour les enfants.
Children : Bonjour Monsieur Citron.
Teacher : Qu'est-ce que c'est? (showing figurine of elephant)
M. Citron : C'est une vache.
Children : Non, Monsieur Citron, c'est un éléphant.
Teacher : Comment est l'éléphant, Monsieur Citron?
M. Citron : Il est petit.
Children : Non, Monsieur Citron. Il n'est pas petit. Il est grand.
M. Citron : Oh, excusez-moi. C'est vrai. Il est grand.

(Repeat with other animals e.g. une souris)

UNIT 14

M. Citron : Bonjour les enfants.
Children : Bonjour Monsieur Citron.
Teacher : Voilà des gants.
M. Citron : Oui, ce sont des gants.
Teacher : De quelle couleur sont-ils?
M. Citron : (to children) De quelle couleur sont-ils?
Children : Ils sont jaunes.
M. Citron : Ils sont jaunes, Monsieur.
Teacher : Très bien, Monsieur Citron. Un bon point.
M. Citron : Merci, les enfants.

UNIT 15

M. Citron : Bonjour les enfants.
Children : Bonjour Monsieur Citron.
Teacher : Voilà des fleurs, Monsieur Citron. (gives him figurine of roses)
M. Citron : Merci bien. (to children) Est-ce qu'elles sont bleues?
Children : Non, Monsieur Citron, elles ne sont pas bleues.
M. Citron : Est-ce qu'elles sont vertes?
Children : Non, Monsieur Citron, elles ne sont pas vertes.
M. Citron : Est-ce qu'elles sont blanches?
Children : Non, Monsieur Citron, elles ne sont pas blanches. Elles sont rouges.

UNIT 16

M. Citron : Bonjour les enfants.
Children : Bonjour Monsieur Citron.
Teacher : Où est la porte?
M. Citron : (pointing in opposite direction) Elle est là.
Children : Non, Monsieur Citron. (pointing in right direction) Elle est là.
Teacher : Où est le plancher, Monsieur Citron?
M. Citron : Il est là. (pointing to ceiling)
Children : Non, Monsieur Citron. Il est là.

UNIT 17

(Figurines of church, school, station on flannelgraph)

Teacher : Regardez, Monsieur Citron. Où est la gare?
M. Citron : Elle est là (pointing to école)
Children : Non, Monsieur Citron, ça c'est l'école.
M. Citron : Ah oui. Elle est là alors (pointing to église)
Children : Non, Monsieur Citron, ça c'est léglise.
M. Citron : Ah oui. Elle est là alors (pointing to station)
Children : Oui, Monsieur Citron. C'est la gare. Elle est là.
M. Citron : Merci, les enfants.

UNIT 18

(Monsieur Citron is sleeping on ledge. He is snoring)

Children : Bonjour Monsieur Citron. (no reply)
Teacher : Répétez, plus fort.
Children : Bonjour Monsieur Citron. (louder)
Teacher : Qu'est-ce qu'il fait? (pointing to Citron)
Children : Il dort.
Teacher : Oui, il dort. Dites: 'Réveillez-vous, Monsieur Citron.'
Children : Réveillez-vous Monsieur Citron! (Monsieur Citron does not move)
Teacher : Encore une fois, plus fort.
Children : Réveillez-vous Monsieur Citron!
M. Citron : (waking up yawning) Oh ... aaah ... Bonjour les enfants. (looking round) Où est le maître? (la maîtresse)
Children : (pointing) Il/Elle est là, Monsieur Citron.
M. Citron : (to teacher) Bonjour Monsieur.

UNIT 19

(Teacher asks two children to draw on the board.)

Teacher : Paul et Henri, dessinez cinq camions.
(Monsieur Citron watches the children drawing)
Children : Qu'est-ce qu'ils font, Monsieur Citron?
M. Citron : Ils mangent des bonbons.
Children : Non, Monsieur Citron.
M. Citron : Ils boivent une tasse de thé.
Children : Mais non, Monsieur Citron.
M. Citron : Qu'est-ce qu'ils font alors?

Children : Ils dessinent des camions.
Teacher : Combien de camions est-ce qu'il y a?
M. Citron : Il y en a six.
Teacher : Non, Monsieur Citron. Comptez les camions.
M. Citron : Un, deux, trois, cinq, six. Six camions.
Children : Non, Monsieur Citron. Un, deux, trois, quatre, cinq. Il y en a cinq.
M. Citron : C'est vrai. Il y en a cinq. Très bien les enfants.

UNIT 20 - REVISION UNIT

SIMPLE SKETCHES FOR PUPPETS

Some sketches for puppets are included. These use only the structures and vocabulary which the children will have met in the first stage of the Nuffield French Course. For this reason it is hoped that they may provide a useful and entertaining way of practising, revising and using much of the material of the Course.

A later stage is envisaged, where the children could themselves invent further adventures of the three characters of these sketches, and would compose and perform them in French. For this, children would need a far wider knowledge of the language than they have at present, and to attempt it too soon would only involve them in a frustrating experience.

These sketches are presented as an optional extra for those teachers who wish to use them. Recordings of them are available so that children may first mime the action with their puppets, and then speak the parts themselves and act them in the Puppet Theatre.

It is hoped that it may be possible for each child to have one tennis ball type puppet (see page 8). This is not essential, but it would enable each child to take part at the same time in the miming and practising of the sketch, as well as to take turns in presenting it in the Puppet Theatre.

The three characters of the sketches are shown in figures 6, 7 and 8. It is not necessary for the children to copy these designs as the expression, or lack of expression on the child's puppet is not important. What distinguishes the three characters is that they have different and very distinctive headgear. One wears an ice-cream cone or dunce's cap type of hat; another has a képi type of hat, and the third has no hat at all.

This means that each child who has a puppet, can, by the addition or removal of a hat take any of the three parts. If every child in the class has a puppet, each one can be given a part, and the children can be formed into groups of three for practice and mime. Later on each group can be asked to perform the sketch in the Puppet Theatre.

Teachers might use these sketches in the following way:-

I. Presentation

The teacher could present a 'live version' of the sketch, by miming it to the tape with puppets in the Puppet Theatre, with the help of another teacher. This would be possible, if a presentation of this kind could be made to two classes simultaneously.

However, if this is not possible, the children can listen to the tape passively several times, while the teacher explains the action where necessary, and supplies the responses in the case of the second sketch. The aim is that the children should get a clear picture of the action before they start to mime it.

II. Miming and Practice

The teacher now divides the children into groups and allocates the parts, and the children arrange the headgear of their puppets accordingly. The tape is then played through again several times and the children mime the action with their puppets. The puppet convention that only the puppet that is speaking must move and that all the others must be absolutely still should be strictly observed.

It may be that at this stage the children will have difficulty in recognising the different voices on the tape. The teacher can help here by calling out the name of the character just before he speaks so that the children can get to know their parts.

As the children become familiar with the recording of the sketch, they should be asked to say their lines very softly as they mime them with their puppet. They should try to time the gestures and movement of the puppet to the rhythm of the sentence. The teacher can help here by restraining the over-vigorous, and by illustrating how small, careful movements are much more effective than big, jerky ones.

III Mimed Presentation

The children can now take turns in groups to present the sketch in the puppet theatre. The teacher can help here by giving guidance on the actual 'business' of the sketch, and by criticising in a helpful way the manipulation and movement of the puppets.

While one group is practising in the theatre, the other children can, of course, be rehearsing their parts in other parts of the classroom, as they will be hearing the sketch at the same time. It will now be possible to run a competition between the groups to see which group can make the best mime, and the children could help to judge the various performances.

IV Complete Presentation by the Children

The children should by now have assimilated and understood the material of the sketch sufficiently well to be able to reproduce it themselves with occasional promptings from the teacher. It does not matter if the sketch is shortened a little by the children in the process, for if it succeeds even moderately, the children, both as performers or active spectators, gain tremendously from it. What is important is that all children in the class should have a chance of performing the sketch, and that it should not be limited to a few chosen groups.

Teachers who have not used puppets before may be surprised to find that some of the shyest children in the class often do best in this activity, as they seem able to conquer their timidity when performing with a puppet. And teachers will also find that every class produces a few 'naturals' who have a particular gift for manipulating puppets.

The Puppet Characters

There are three characters who appear in these sketches. It is hoped that their personalities will be clear to the children, and that they will be consistent throughout. A brief description of them follows:

BOUPAH — Nothing is known of his pedigree, but he scarcely comes of a good family. He is something of a clown, but also somewhat malicious. He is intelligent and inventive, and it is he who produces most of the ideas. He likes nothing better than a joke at someone else's expense. He proves that crime often does pay, since most of the time he gets away with it. His distinguishing feature is of course his conical hat. Figure 8 shows him in one of his many disguises, but his conical hat gives him away, as usual.

NIGOT — He is amiable, well-meaning, but not really very bright. He is devoted to Boupah with an almost dog-like devotion, and of course he is frequently the butt of Boupah's jokes. It is he who usually carries out the latter's practical jokes and who gets caught in the act. Buffeted from both sides by the forces of crime and of law and order, he nevertheless always comes back smiling, and of course he never learns. His distinguishing mark is his lack of any hat. A picture of him at his most imbecilic is to be found in figure 6.

FLEON — He represents law and order. He is perhaps an Agent de Police, perhaps a Gendarme, perhaps a Garde-champêtre; one is never quite sure. He has no imagination and his intelligence is no match for Boupah's. Boupah and

Nigot address him always as 'vous' and 'Monsieur Fléon'. What they call him behind his back is another matter. He is bad tempered and Boupah likes nothing better than to annoy him (from a safe distance.) His greatest asset is his bâton, with which he administers swift and severe justice. Unfortunately, this justice usually falls on Nigot, but there are times, just occasionally, when even Boupah slips up, or goes too far, and gets his desserts. The cover illustration of this paper records one such happy incident. There is a drawing of Fléon, looking very sour in figure 7. His distinguishing feature is of course his képi-type hat.

Puppet Play 1

LA FÊTE DE FLÉON

Une aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 15.)

LA FÊTE DE FLÉON

Une aventure de Boupah, Nigot, et Fléon.

Scene: The lower portion of the puppet theatre represents a street, and the backcloth can have some shop fronts etc. The upper level represents Boupah's house, with, if possible, a cut-out cardboard window pinned to the wooden frame, so that Boupah can look out through it.

Properties needed: A small box that a puppet can hold.
A green plasticine tomato to fit in this box.
A large red plasticine apple.
A suitable bâton for Fléon.

Note on vocabulary: The only words and phrases used in this sketch which have not been used in units 1-15 are:

Il fait froid Bâton (m) Tête (f) Imbécile peut-être vraiment

These should be introduced by the teacher before the first playing of the sketch.

NIGOT (Enters bottom left and addresses audience)
Ah bonjour, bonjour, bonjour. Tiens! Voilà une maison blanche (points) C'est la maison de Boupah. (calls) Hé Boupah! (louder) Hé Boupah! (puts hands to mouth and calls) Hé Boupah!

BOUPAH (appears at window on top level) Mais, qu'est-ce que c'est?

NIGOT Regarde! C'est moi! C'est Nigot! Ouvre la fenêtre!

BOUPAH (opens window) Comment? (leaning out)

NIGOT C'est moi! C'est Nigot!

BOUPAH (leaning out further) Tiens! C'est vrai! C'est Nigot! Bonjour Nigot. Comment ça va?

NIGOT Ça va bien, merci.

BOUPAH Brrr! Il fait froid, n'est-ce pas?

NIGOT Oui, il fait froid. Mais j'ai des gants. Regarde! (holding up his hands)

BOUPAH Ah, les jolis gants! (leaning over to look) Ils sont verts, n'est-ce pas?

NIGOT Non, ils ne sont pas verts. Ils sont jaunes.

BOUPAH Oui, c'est vrai. Ils sont jaunes. Mais viens ici. Entre.

NIGOT (goes off and reappears on top level with Boupah) Voilà. Alors, qu'est-ce que c'est?

BOUPAH Ecoute. C'est la fête de Fléon!

NIGOT La fête de Fléon? Oui, c'est vrai.

BOUPAH J'ai un cadeau pour Fléon.

NIGOT Un cadeau pour Fléon? Montre-moi le cadeau!

BOUPAH (goes off and returns holding box) Voilà. Il est dans la boîte.

NIGOT Qui est dans la boîte? Fléon?

BOUPAH Non, imbécile, ce n'est pas Fléon, c'est le cadeau.

NIGOT Mais, qu'est-ce que c'est?

BOUPAH (laughing maliciously) C'est une tomate verte.

NIGOT Ho, ho, ho, ho. Une tomate verte. C'est très bien! (they both giggle)

BOUPAH Oui, une grande tomate verte pour sa fête! Attention! (looking out) Voilà Fléon.

NIGOT (looks out also and sees Fléon, who has just entered bottom level) Oui, c'est Fléon.

BOUPAH Donne la boîte à Fléon, Nigot. (Boupah hands him the box)

NIGOT Très bien. Au revoir, Boupah.

BOUPAH Au revoir, Nigot. (Nigot goes off top level and reappears bottom level) (Boupah watches events from window)

FLÉON (sees Nigot approaching) Bonjour Monsieur Nigot.

NIGOT Bonjour Monsieur Fléon. Comment ça va?

FLÉON Oh, ça va, ça va.

NIGOT C'est votre fête, n'est-ce pas?

FLÉON Oui, c'est vrai.

NIGOT Très bien. J'ai un petit cadeau pour vous.

FLÉON Vraiment? Un petit cadeau pour moi?

NIGOT Oui, voilà. (gives him the box) Ouvrez la boîte.

FLÉON Merci. (taking box, and peering at it) Qu'est-ce que c'est? C'est peut-être une boîte de bonbons (he puts box down on ledge and takes green tomato from it. Alternatively he can disappear with box and re-appear with green tomato) Mais ... Mais ... C'est une tomate verte, alors. (angry) Une tomate verte pour la fête de Fléon. Un instant, s'il vous plaît. Mon bâton. (he goes off to fetch his baton)

NIGOT (laughing) Bonne fête, Monsieur Fléon. Au revoir. (he makes to go off on the opposite side but runs straight into Fléon who is coming on that way. Fléon now has his bâton and begins to beat Nigot, counting as he does so.)

FLÉON Et voilà. Une tomate verte alors! (he beats Nigot. Nigot cries 'non' after each stroke. Boupah watches amusedly from above, and keeps time with the strokes) Un (non) Deux (non) Trois (non) Quatre (non) Cinq (non)

NIGOT Ce n'est pas moi. C'est Boupah.

FLÉON Ah, c'est Boupah alors. (menacingly) Très bien. (at this moment Boupah leans out of the window with a large apple which he drops on the head of Fléon.)

BOUPAH Et voilà une pomme rouge pour la fête! Bonne fête, Fléon!

FLÉON (staggering around and holding his head) Oh, ma tête, ma tête, ma tête.

BOUPAH (laughing and dancing around as he sings)

Pan, pan sur la tête,
Bonne fête, bonne fête,
Une pomme sur la tête,
Bonne fête Monsieur Fléon!

(curtain)

Puppet Play 2.

C'EST POUR MOI

Une petite aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 20)

C'EST POUR MOI

Une petite aventure de Boupah, Nigot, et Fléon.

Scene: The lower portion of the puppet theatre again represents a street, and the upper level a house - in this case Nigot's house. A pot of flowers stands near the window. This can be made from cardboard or plasticine.

Properties needed: A small parcel that a puppet can hold.
A vase or pot of flowers for window ledge.
Some paper flowers with which to cover Fléon.
A bâton for Fléon as before.

Note: This sketch contains only the structures of Stage I up to Unit 20 and the only new vocabulary item is the 'képi' that Fléon wears. It differs from the previous one in that it attempts a little audience participation. Questions are addressed directly to the children by the puppets from time to time, and in the taped versions space will be left for the children's responses. If the teacher answers the puppet in the first few presentations the children should very quickly get the idea.

BOUPAH (entering) Ah, bonjour les enfants.

(Children: Bonjour Boupah)

BOUPAH (clapping hands and turning round) Très bien. Très bien. Est-ce qu'il fait froid?

(Children: Oui, il fait froid, Boupah.)

BOUPAH Très bien, très bien, les enfants. (points to house) Voilà la maison de Nigot. Mais où est Nigot?

(Children: Il est dans la maison, Boupah.)

BOUPAH Ah, il est dans la maison. Merci les enfants (bows to them) (then goes off and appears on top level)

BOUPAH C'est la maison de Nigot. C'est une jolie maison, n'est-ce pas?

(Children: Oui, Boupah, c'est une jolie maison.)

BOUPAH Où est Nigot? (calls, like calling a dog) Nigot, Nigot, Nigot, Viens, viens, viens. (Nigot comes on and stands behind Boupah) Mais où est Nigot?

(Children (pointing) Voilà Nigot, Boupah)

BOUPAH (leaning out and asking children) Où est-il?

(Children (pointing) Il est là, Boupah. (At this moment Nigot taps him on the shoulder. Boupah gives a start and a cry)

BOUPAH Aie! Qu'est-ce que c'est? Ah, c'est Nigot! Bonjour Nigot.

NIGOT Bonjour Boupah. Comment ça va?

BOUPAH Ça va bien, merci.

NIGOT (pointing to parcel that Boupah has) Qu'est-ce que c'est?

BOUPAH C'est un paquet. C'est pour moi.

NIGOT Non, c'est pour moi.

BOUPAH Non, c'est un cadeau pour moi.

NIGOT Non, imbécile, c'est pour moi.

BOUPAH Gros bêta, c'est pour moi (they struggle with the parcel, trying to get possession of it)

BOUPAH Attention! La fenêtre! (the parcel drops from the top level onto the head of Fléon who has just entered)

NIGOT (looking out of the window) Oh. Regarde! C'est Monsieur Fléon. Et voilà le paquet sur la tête de Monsieur Fléon. (waves timidly) Bonjour Monsieur Fléon.

FLÉON Aie! Ma tête! Qu'est-ce que c'est?

BOUPAH C'est le paquet de Nigot.

NIGOT Mais non, c'est le paquet de Boupah.

BOUPAH Non, c'est son paquet. (pointing at Nigot)

NIGOT Mais non, c'est son paquet. (pointing at Boupah)

BOUPAH Gros bêta!

NIGOT Imbécile! (they begin to fight. They sway near a vase of flowers near the window ledge)

FLÉON (pointing up) Attention! Les fleurs!

NIGOT Ah, les tulipes et les jonquilles! (as they fight they knock over the vase of flowers which falls down on Fléon who disappears with it. When he comes up again his head and shoulders are covered with flowers.)

FLÉON Oh, ça alors. Regarde-moi!

BOUPAH (looking over and laughing) Regarde Monsieur Fléon. Il est joli avec ses fleurs.

NIGOT (laughing) Regarde son képi. C'est un chapeau de tulipes.

BOUPAH & NIGOT (singing and dancing around)

Savez-vous planter les fleurs
Monsieur Fléon,
Monsieur Fléon,
Savez-vous planter les fleurs
A la mode de chez nous?

FLÉON (furious) Taisez-vous! Où est mon bâton? (he rushes off and a moment later reappears top level with his bâton. Boupah and Nigot rush off on the other side. Then they cross the bottom level. They wave to the children as they pass and call:

BOUPAH & NIGOT (to children) Au revoir, les enfants. (they go off)

(Children: Au revoir, Boupah et Nigot.)

FLÉON (rushing on bottom level) Où sont-ils? (to children) (the children point in the opposite direction to which Boupah and Nigot have gone.)

(Children: Ils sont là, Monsieur Fléon.)

FLÉON Bon. Très bien. Merci. (calling) Nigot! Boupah!
(he rushes off in wrong direction, waving his bâton)

(curtain)

Puppet Play 3.

LE GÂTEAU DE FLÉON

Une aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 27)

LE GATEAU DE FLÉON

Une aventure de Boupah, Nigot et Fléon.

Scene: A house with window on top level. Bottom level represents street.

Properties needed: Plasticine cakes, bottle of wine, wine glass.

BOUPAH (entering bottom level) Ah, voilà la maison de Nigot. Est-ce que Nigot est là? (calls) Hé, Nigot!

NIGOT (appearing at window) Qu'est-ce que c'est?

BOUPAH C'est moi. C'est Boupah!

NIGOT Ah, c'est Boupah! Bonjour Boupah!

BOUPAH Bonjour Nigot.

NIGOT Quel temps fait-il aujourd'hui?

BOUPAH Mais regarde, imbécile, il fait du soleil. Il fait chaud.

NIGOT C'est vrai. Il fait chaud. Mais regarde, Boupah (shows wine bottle)

BOUPAH Qu'est-ce que c'est?

NIGOT Mais c'est une bouteille de vin!

BOUPAH Une bouteille de vin. Oh Nigot, donne-moi un verre de vin, s'il te plaît.

NIGOT Bien sûr. Entre vite. (Boupah goes off and reappears top level)

NIGOT (handing him glass) Voilà un verre de vin, Boupah.

BOUPAH Merci bien (drinks) Mmmm. C'est bon. C'est très bon!

NIGOT Oui, c'est mon vin. C'est le vin de mes raisins.

BOUPAH (drinks again) Mmm. Ton vin est très très bon, Nigot.

NIGOT Merci. Et regarde (shows plate of cakes)

BOUPAH Ce sont des gâteaux?

NIGOT Oui, ce sont mes gâteaux.

BOUPAH Donne-moi un gâteau, s'il te plaît, Nigot.

NIGOT Voilà (gives him one)

BOUPAH Merci. (bites) Mmmm. C'est très bon, ton gâteau.

NIGOT Oui, mes gâteaux sont bons, et mon vin est bon aussi. (looks through window) Regarde! Voilà Fléon. (Fléon appears bottom left)

BOUPAH (looking out) Oui, c'est Fléon. Il est devant la maison. Ecoute, Nigot. Est-ce que Fléon mange tes gâteaux?

NIGOT Mais oui, il mange mes gâteaux.

BOUPAH Est-ce qu'il boit ton vin aussi?

NIGOT Oh, oui, il boit mon vin.

BOUPAH Très bien. Ecoute. (whisper to Nigot)

NIGOT (laughing) Hé, hé, hé. Très bien ... très bien.

BOUPAH Vite, Nigot. Appelle Fléon.

NIGOT (leaning out window) Monsieur Fléon!

FLÉON Qui est-ce? Ah, c'est Nigot. Bonjour Nigot.

NIGOT Bonjour, Monsieur Fléon. Il fait chaud, n'est-ce pas?

FLÉON Oui, il fait chaud.

NIGOT (showing cakes) Regardez mes gâteaux, Monsieur Fléon.

FLÉON Ah, ce sont tes gâteaux!

NIGOT Oui. Et regardez! (shows bottle)

FLÉON Une bouteille de vin!

NIGOT Oui, c'est le vin de mes raisins.

FLÉON Donne-moi un gâteau et un verre de vin, Nigot, s'il te plaît.

NIGOT Bien sûr, Monsieur Fléon. Entrez. (Fléon goes off)

BOUPAH Vite Nigot, voilà le gâteau de savon.

NIGOT Bon (takes it from Boupah and puts it on ledge)

BOUPAH Et voilà le verre d'encre.

NIGOT Bon (puts it on ledge also)

FLÉON (entering top level) Bonjour.

NIGOT Asseyez-vous, Monsieur Fléon.

FLÉON Merci.

NIGOT (handing him cake) Voilà un gâteau.

FLÉON Merci bien (bites) Mmmm. Ton gâteau est bon ... non ... il n'est pas bon ... euh ... pouah ... c'est un gâteau de savon. Vite! Donne-moi un verre de vin!

NIGOT (handing him glass) Voilà, Monsieur Fléon.

FLÉON Merci. (drinks and splutters) Ouah ... pouah ... euh ... ce n'est pas un verre de vin, c'est un verre d'encre.

BOUPAH Vite Nigot. Au revoir Monsieur Fléon! (goes off)

NIGOT Au revoir, Monsieur Fléon! (goes off)

FLÉON Pouah ... ouach ... attendez ... attendez. Mon bâton ... Où est mon bâton? Il est là ... Non, il n'est pas là. (Fléon seeks his baton frantically. Meanwhile Boupah and Nigot cross bottom level at top speed)

BOUPAH Au revoir, Monsieur Fléon.

NIGOT Au revoir, Monsieur Fléon.

FLÉON Ah, voilà mon bâton. Attendez. Un gâteau de savon alors. Attendez. Un verre d'encre pour Fléon! Attendez. Attendez! (Fléon rushes out after Nigot and Boupah)

(curtain)

Puppet Play 4.

LE CRIME DE BOUPAH

Une aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 31)

LE CRIME DE BOUPAH

Une aventure de Boupah, Nigot et Fléon.

Note: This sketch contains only the vocabulary and structures used in UNITS 1-31 of the Nuffield French Course. The first scene, while it is an introduction to the action that follows, is also, as teachers will see, a disguised verb drill. Teachers who find the sketch long may wish to omit this scene and concentrate on the second one which contains the comic action and which can stand on its own. Alternatively, the two parts can be dealt with separately.

Properties needed: Two plasticine apples.
Cardboard cut-outs to make a tree on the top level.

Scene 1. A street.

BOUPAH Ah, bonjour les enfants.

(Children: Bonjour Boupah.)

BOUPAH Je cherche Nigot. Où est-il? Ah, voilà Nigot.

NIGOT Bonjour les enfants. (waves to them)

(Children: Bonjour Nigot.)

BOUPAH Bonjour Nigot. Comment ça va? (they embrace)

NIGOT Bonjour Boupah. Ça va bien, merci. Où vas-tu Boupah?

BOUPAH Je vais chez Fléon.

NIGOT Chez Fléon! Tu vas chez Fléon! Est-ce qu'il est là?

BOUPAH Mais non, gros bêta. (punches him). Il n'est pas là. Ecoute. (he takes Nigot to one side and explains slowly and carefully. Nigot slowly begins to understand what Boupah is getting at).

BOUPAH (pointing) Tu vois la maison de Fléon?

NIGOT Oui, je vois sa maison.

BOUPAH Tu vois le jardin de Fléon?

NIGOT Oui, je vois son jardin.

BOUPAH Et dans le jardin, tu vois les arbres de Fléon?

NIGOT Oui, je vois ses arbres.

BOUPAH Et sur les arbres, tu vois les pommes de Fléon?

NIGOT Oui, je vois ses pommes.

BOUPAH Et alors? Est-ce que tu aimes les pommes?

NIGOT Oui, j'aime bien les pommes. (light suddenly begins to dawn) Oh, je vois ... Hé, hé, hé, ... je mange les pommes de Fléon?

BOUPAH C'est ça, tu manges ses pommes.

(Nigot and Boupah clasp each other and dance around singing, to the tune of: The farmer wants a wife.)

Au jardin de Fléon
Au jardin de Fléon
La, la, le, la, le, la,
Au jardin de Fléon. (they dance off)

Scene 2. The garden of Fléon's house.

The top level of the theatre represents a tree. Branches can be cut out of cardboard and pinned to the top bar, so that Nigot can look out from amongst them.

Nigot and Boupah enter very cautiously.

BOUPAH (in a whisper) Voilà le jardin de Fléon.

NIGOT (in a loud voice) Où sont les pommes?

BOUPAH (hushing him) Chut! Voilà les pommes!

NIGOT (with sigh of wonder) Elles sont rouges!

BOUPAH Vite Nigot, monte dans l'arbre.

NIGOT (hesitating) Est-ce que je monte dans l'arbre?

BOUPAH Oui, gros bêta, tu montes dans l'arbre et tu cherches les pommes.

NIGOT Je cherche les pommes dans l'arbre? Oui, c'est ça. Et toi, Boupah? Tu montes aussi?

BOUPAH Euh, non. Je ramasse les pommes. Dépêche-toi. Monte.

NIGOT D'accord, je monte dans l'arbre. (he goes off. There is a series of noises of exertion as of someone climbing a tree, and then he appears top level looking out from the branches)

NIGOT C'est haut, c'est effrayant.

BOUPAH (shouting up) Vite. Donne-moi les pommes.

NIGOT J'en ai trois. Voilà. (he throws down three apples to Boupah, who catches them)

BOUPAH (catches sight of Fléon coming on) Attention, Nigot! Voilà Fléon! (Nigot hides in the branches)

BOUPAH (to Fléon in his most ingratiating tone) Bonjour Monsieur Fléon. Il fait chaud, n'est-ce pas?

FLÉON (curtly) Non, il fait froid.

BOUPAH Eh, oui. Il fait très froid.

FLÉON (angry) Qu'est-ce que tu fais dans mon jardin?

BOUPAH Euh ... Euh ... Je ... regarde les fleurs. Elles sont jolies?

FLÉON Tu regardes les fleurs. Mais ... Je ne vois pas de fleurs.

BOUPAH C'est vrai. Euh ... Euh ... Je ... regarde les oiseaux.

FLÉON Tu regardes les oiseaux?

BOUPAH (with feeling) Oh, oui, j'aime les petits oiseaux. Ils sont jolis. (at this moment, Nigot, hidden in the branches, sneezes so violently that the branches shake)

FLÉON (startled) Qu'est-ce que c'est?

BOUPAH Je ne sais pas (desperately) Oh, oui ... C'est un éléphant!

FLÉON (incredulous) C'est un éléphant?

BOUPAH Oui, un éléphant ... ou ... une vache peut-être?

FLÉON Une vache ... dans mon arbre? (another violent sneeze from Nigot) Et ça, qu'est-ce que c'est?

BOUPAH Euh ... C'est une souris!

FLÉON Une souris?

BOUPAH Oui ... une grande souris. (trying to distract him, he offers him an apple) Regardez. Voilà une pomme pour vous, Fléon.

FLÉON Une pomme. Pour moi? (takes it) Oh, oui, j'aime bien les pommes. (bites) Mmmm. C'est bon!

BOUPAH Oui, c'est bon. (light slowly begins to dawn on Fléon.)

FLÉON Mais ... mais ... mais ... c'est une de mes pommes! (furious) Tu montes dans mes arbres ... tu prends mes pommes ...! Où est mon bâton? (he rushes off to fetch it)

(at this moment there is a desperate cry from Nigot 'Aïe' followed by a tremendous crash. A moment later Nigot appears, bottom level, holding his head)

NIGOT Oh, ma tête!

BOUPAH Vite, vite, Fléon vient avec son bâton. (Boupah rushes off) (Fléon enters behind Nigot and drives him across the stage beating him as he goes and reciting as he does so:)

Une pomme (hit)

Deux pommes (hit)

Trois pommes (hit)

Bouf (an extra large hit) (driving him off the stage)

(curtain)

Puppet Play 5.

LA MONTRE DE NIGOT

Une aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 38)

LA MONTRE DE NIGOT

Une aventure de Boupah, Nigot et Fléon.

Properties needed: One large watch, made from a boot polish tin, and filled with nails or bits of metal. The dial painted on the front is set at 1.15.

When scene opens, Nigot is stretched along the front rail, asleep. Boupah enters, looking for him.

BOUPAH Bonjour, bonjour. Je cherche Nigot. Mais où est-il? (Nigot snores loudly. Boupah turns round and sees him) Qu'est-ce que c'est? Ah, c'est Nigot. Bonjour Nigot. (Nigot snores even louder) Mais qu'est-ce qu'il fait? (examines him closely) Ah, je vois. Il dort. Eh Nigot! (prodding him) Lève-toi! Lève-toi! (Nigot wakes up, yawns and stretches)

NIGOT Aaaaah! (sees Boupah) Ah, c'est Boupah. Bonjour Boupah.

BOUPAH Qu'est-ce que tu fais dans la rue?

NIGOT Je dors dans la rue.

BOUPAH Tu dors dans la rue? Mais, quelle heure est-il?

NIGOT Je ne sais pas. Attends. Je cherche ma montre. Où est-elle? Ah, voilà. (he bends down and there is a noise of heaving and exertion. He straightens up with a large watch, made from a boot polish tin)

BOUPAH (astounded, pointing to watch) Mais qu'est-ce que c'est?

NIGOT (calmly) C'est ma montre.

BOUPAH Ça, c'est ta montre? (incredulous)

NIGOT (proudly) Oui, c'est ma montre. C'est une jolie petite montre, n'est-ce pas?

BOUPAH Ta montre n'est pas petite, elle est grande. C'est la montre d'un éléphant! Mais quelle heure est-il?

NIGOT Attends, je regarde ma montre. (he peers at it) Il est une heure et quart du matin.

BOUPAH Une heure et quart du matin? Ce n'est pas vrai.

NIGOT Si, c'est vrai. (holding up watch) Regarde la montre.

BOUPAH Mais écoute, imbécile, (hitting him) A une heure et quart du matin les enfants dorment.

NIGOT Oui, c'est vrai. Et à une heure et quart du matin je dors aussi. (Nigot puts his head down on the rail and begins to snore again)

BOUPAH (shaking him furiously) Lève-toi! Ecoute! Il n'est pas une heure et quart du matin.

NIGOT Mais regarde la montre. (a pause) Oh ... attends. (he peers at watch, and then shakes it. It makes a noise as of a tin full of nails. Nigot puts his ear to it.)

BOUPAH Qu'est-ce que tu fais?

NIGOT J'écoute.

BOUPAH Qu'est-ce que tu écoutes?

NIGOT J'écoute ma montre. Elle ne marche pas. (he shakes it again)

BOUPAH Elle ne marche pas? Et quelle heure est-il alors?

NIGOT Je ne sais pas.

BOUPAH Attends. Je sais. Est-ce que les enfants sont dans la classe?

NIGOT (peering out) Oui, ils sont là. Bonjour les enfants (waves to them)

BOUPAH Mais les enfants commencent le travail à neuf heures du matin.

NIGOT (light begins to dawn) Ah, je vois. Il est peut-être neuf heures et demie alors.

BOUPAH Oui, ou peut-être dix heures moins le quart. Mais voilà Fléon. Donne-moi la montre, Nigot. (Nigot gives him the watch and watches from the background)

FLÉON (enters) Ah, bonjour Monsieur Boupah. Quelle heure est-il, s'il vous plaît?

BOUPAH Il est une heure et quart, Monsieur Fléon.

FLÉON (incredulous) Une heure et quart? Ce n'est pas vrai.

BOUPAH Oui, c'est vrai. Regardez la montre (holds up watch)

FLÉON Donnez-moi la montre. (he grabs for it. Boupah holds on and they struggle for a while. Fléon finally gets possession of it. He puts it to his ear, and then shakes it. It rattles noisily)
Non, il n'est pas une heure et quart. Votre montre ne marche pas. (he throws down watch, and grabs his baton, and sets upon Boupah)
Ecoutez. Voilà l'horloge de la gare!
(A big clock begins to strike. Fléon beats Boupah in time with each stroke, asking the time as he does so, and Boupah replies)
Quelle heure est-il?

BOUPAH (ding) Oh. Il est une heure. (ding) Oh. Il est deux heures. (this continues until Boupah says: Il est onze heures)

FLÉON Oui, il est onze heures juste. C'est l'heure de la récréation. Au revoir, Boupah.

BOUPAH Au revoir, Monsieur Fléon. (he picks up watch and hits Nigot with it) Ah, toi et ta montre!

(curtain)

Puppet Play 6.

L'ÉPICERIE DE BOUPAH

Une aventure de Boupah, Nigot et Fléon.

(Recommended for use after completion of UNIT 42)

L'ÉPICERIE DE BOUPAH

Une aventure de Boupah, Nigot et Fléon.

Scene: The lower level represents a grocer's shop. Various goods are on shelves which are against the backcloth. Boupah is wearing a grocer's apron, and he is busy in the shop. In fact he is only minding the shop for the real grocer. Nigot enters.

Properties needed: Several 'paquets de café' and pots of jam of suitable size. Thread to tie to above.

BOUPAH Bonjour Nigot.

NIGOT Tiens, bonjour Boupah. (surprised) Mais qu'est-ce que tu fais ici?

BOUPAH Écoute. L'épicier est au café. Il boit son verre de vin. Et moi, je suis l'épicier maintenant.

NIGOT Je vois, Boupah. L'épicier n'est pas ici, et maintenant tu es l'épicier.

BOUPAH (patting him on the back) Très bien, Nigot. C'est vrai, tu n'es pas stupide.

NIGOT (proudly) Oui, je ne suis pas stupide. Est-ce que tu as du pain?

BOUPAH Non, je n'ai pas de pain.

NIGOT Tu n'en as pas?

BOUPAH Non, imbécile, je n'en ai pas. Pour ça tu vas chez le boulanger.

NIGOT Alors, est-ce que tu as des petits pois?

BOUPAH Non, je n'ai pas de petits pois.

NIGOT Tu n'en as pas?

BOUPAH Non, gros bêta, je n'en ai pas. Pour ça tu vas chez le marchand de légumes.

NIGOT Alors, est-ce que tu as du tabac?

BOUPAH Non, je n'ai pas de tabac.

NIGOT Tu n'en as pas?

BOUPAH Mais non, imbécile, je n'en ai pas. Pour ça tu vas au bureau de tabac.

NIGOT Alors, qu'est-ce que tu as?

BOUPAH Regarde, Nigot (pointing to objects on shelves) Il y a du café, du beurre, de la confiture. Mais attention! (looking off) Je vois Fléon. Il vient. Écoute (he whispers in Nigot's ear)

NIGOT (as Boupah whispers) Oh ... Ah ... très bien ... très bien ... hi .. hi .. hi ..

BOUPAH Vite, Nigot. Entre dans la maison (Nigot goes off, and appears a moment later on the top level)

FLÉON (entering) Bonjour Monsieur l'épicier (he does not recognise Boupah)

BOUPAH (ingratiating) Bonjour Monsieur Fléon. Comment ça va?

FLÉON (pompous) Oh ça va, ça va. Est-ce que vous avez du café?

BOUPAH Oui. Combien en voulez-vous?

FLÉON Un kilo s'il vous plaît.

BOUPAH Voilà, Monsieur Fléon (gives him a packet from the shelf, which Fléon puts down on the rail. As he turns back to pay Boupah, Nigot appears on the top level and pulls a thread which is attached to the packet of coffee. Unseen by Fléon he pulls the packet up to the top level)

FLÉON Donnez-moi de la confiture aussi.

BOUPAH Voilà. (Boupah gives Fléon a pot of jam. Fléon turns round to put it with his coffee, and finds the latter gone. Puts the jam down and peers all round)

FLÉON Oh ça alors!

BOUPAH Qu'est-ce qu'il y a?

FLÉON Mais ... mais ... je n'ai pas de café!

BOUPAH Vous n'en avez pas? Bon, voilà du café!
(he gives him another packet of coffee. While this has been going on Nigot has appeared again and has pulled a thread attached to the jam and has hoisted it up. When Fléon turns round he finds that his jar of jam has gone)

FLÉON (in angry bewilderment) Regardez-moi ça! Maintenant je n'ai pas de confiture!

BOUPAH Vous n'en avez pas? (solicitous) Pauvre Monsieur Fléon! Voilà de la confiture! (he gives him another pot)
(meanwhile Nigot is just hoisting up the last packet of coffee, which Fléon had let down on the rail. Unfortunately Fléon spots it as it is half way up)

FLÉON Et ça, qu'est-ce que c'est? (pointing to coffee in mid-air)

BOUPAH Ça, c'est ... c'est un oiseau!

FLÉON Ce n'est pas un oiseau, c'est un paquet de café!

BOUPAH C'est peut-être un oiseau-café!

FLÉON Non. C'est mon café!
(he makes a grab for the coffee and manages to catch it. A tug-of-war ensues between Nigot on the top level and Fléon on the bottom, with noises of exertion on both sides. Suddenly Nigot lets go and Fléon goes flying across the stage)

FLÉON Aie! (he picks himself up and rushes off. He reappears top level with his baton, catches Nigot and begins to beat him)

FLÉON (furious) Je n'ai pas de café et je n'ai pas de confiture, mais j'ai mon bâton! Et pan ... Et pan ... Et pan ... (beating Nigot)

NIGOT Aie! Au secours! Au secours! Boupah! Boupah!

FLÉON Boupah? Boupah? Comment Boupah? (looks over the top and realises) Ah, je vois. Ce n'est pas l'épicier (pointing at Boupah) C'est Boupah! Hé Boupah!

BOUPAH (hastily) Il est midi. Je ferme l'épicerie maintenant. Au revoir Monsieur Fléon. (he goes off)

FLÉON (calling) Venez ici Boupah. Boupah, attendez! Boupah!
(Fléon rushes off in pursuit of Boupah, still shouting)

NIGOT (rubbing his head) Oh, ma tête! Au revoir Boupah! Au revoir Monsieur Fléon! Au revoir les enfants! Oh, ma tête!

(curtain)